

The Musical World

PUBLISHED EVERY THURSDAY AT NOON.

No. 27.—VOL. XX.

THURSDAY, JULY 3, 1845.

[PRICE THREEPENCE
[STAMPED, FOURPENCE.]

Notice.

Subscribers in town and country are informed that a quarter's subscription to *Michaelmas* next is now due. An immediate remittance is urgently and respectfully requested.

*. Mr. Frederick Bird is the only authorised collector for the MUSICAL WORLD.

*. It is requested that in future all post-office orders be made out in favor of Mr. J. W. Davison, and that all letters and other communications be addressed to him, at the publisher's, instead of, as heretofore, to Mr. Purkess.

HER MAJESTY'S THEATRE.

Although *Roberto Devereux* was expressly written for Barhoilhet, and although Donizetti is unquestionably the best of musical tailors in fitting notes to voices, we question the propriety and policy of bringing out the signor on our boards to sing in such meagre stuff as this said opera contains. When throughout a long and tedious performance the singer has to undertake a quantity of music in which the ear discovers nor melody nor grace, the vocal powers must indeed be extraordinary which can awaken interest or even excite attention. Not a single phrase which the memory may retain has the signor to warble, and we think it hardly fair to judge of a vocalist of undoubted reputation from merely hearing him in such a work as *Roberto Devereux*. In addition, Signor Barhoilhet is evidently labouring under the effects of a recent cold, and therefore we shall at present eschew the office of stringently criticising his performance. He is apparently an artist of power and taste; the character of his voice, and style of its treatment, reminding us occasionally of Zuchelli. As an actor he is deserving of much praise. If he is not absolutely great, he is satisfactory, and displays much force and discrimination, both in the pathetic and the passionate. We are rather favorably inclined to this gentleman, and would willingly speak of him in more commending terms: we shall, therefore, wait for a more gracious opportunity. We understand that an opera of Verdi's is in active rehearsal for him. Well, any thing must needs be better than *Roberto Devereux*. Rossi Caccia has not fulfilled the public expectation. Her voice is a high *soprano*, of great

sweetness and flexibility in the upper range, but the middle portion is very deficient in tone, and by no means under good masterdom. It sounded to us like two distinct organs dovetailed together. This is no unusual occurrence in *soprano* singers, and is easily accounted for by their invariably confining their practice to the upper register, and allowing, as the vulgar saying is, the middle voice to take care of itself. We are sorry to say this is more frequently the fault of teachers than singers, and many a voice of exquisite promise has been frittered to nothing, or insignificance, by the senseless custom of straining them beyond their natural compass. We could point to several, who, from such unnatural training, have entirely lost their voices; and we would lift the finger to some among our young rising vocalists, who are on the road to similar ruin, and who, if they persist in this insane practice, will inevitably fall into the same predicament. Rossi Caccia has much pretensions as a dramatic singer. She has great feeling and expression, and, if she had physical power, would, we dare promise, become one of the chief ornaments of the lyric stage. But this want must for ever be a stumbling block in her ambition to rise to the loftier range of characters. We think Persiani's impersonations more suited to her than those of Grisi. *Sonnambula* or *Lucia* befit her powers and style far better than *Norma* or *Semiramide*. Perhaps in these remarks we are overruling the exceptions we made concerning Signor Barhoilhet, and do not accord the same provisos to the lady we have accorded to the gentleman. We will most willingly retract our opinions on this head, should we find cause to do so, and shall postpone all further strictures on the new *prima donna* until we have heard her in worthier music, and seen her in a part more congenial to her peculiar talents.

The great feature of the week has been the re-appearance of Taglioni, after an interval of some years. Much interest is lent to her engagement by the circumstance that she is about to bid farewell for ever to the stage. She was, and is indeed, of that department in which she ministers, its greatest ornament and glory. To her alone must be attributed the appreciation of an art which her genius has elevated from the physical to the ideal. She originated a new phrase in the vocabulary of dancing—"the poetry of motion." What Statuary and Painting have beautified in repose, she hath won from canvas and stone, and vivified into motion. The grace of childhood, super-

induced upon the extreme of artistic skill, she hath made the cynosure of her study; and twining nature with science, gave to the world a new theory and a new light. She stands the unapproachable head of a novel school. Before her time, Terpsichore was an idol worshipped in impurity, to whom were sacrificed the fleshly offerings of unholy hearts. Taglioni hath overturned the foul idol, and reinstated the true goddess. She hath purified the gross and castigated the sensual. Her every movement on the stage is a beacon to the artist and a homily to the unrefined. To criticise a performance such as we witnessed on Thursday and Saturday nights, would be as vain as to attempt to detail the rainbow, or endeavour to express by words what words were never meant to express. It were easy, if we did not understand them, to catch the critical technics of the daily papers, and essay a learned rhodomontade horribly stuffed with epithets of dancing. We have great respect for French scholars and patent dancing-masters, and are putting ourselves under a succinct, but efficient, course of grammar and postures, that we may come out next season as well versed in the *pas*-ology of the stage as any morning critic of them all; especially as we hear some noise bruited abroad of the ballet being about altogether to supersede the opera at Her Majesty's Theatre. We confess there would be some show of reason in this intent, could we learn that Taglioni were prevailed upon to linger amongst us one more season. But no—she goes, and when she goes she leaves not her like behind. Her first appearance on Thursday night was followed by one of those rare exhibitions of feeling that seldom take place in this theatre. The house rose in a body, hats and handkerchiefs were waved about until the steamy atmosphere was refrigerated by the fanning, and a roar of applause continuous and deafening scared apathy from her mansion. Such a scene hath its sadness as well as its surprise.

D. R.

LEOPOLD DE MEYER'S SECOND AND LAST CONCERT.

The last concert of the great Lion-Pianist took place at the Hanover-square Rooms, on Monday morning, the 30th ult. The attendance was large and fashionable. The vocalists were Mesdames Eugénie Garcia, Hennelle, the Misses Williams, C. Davies and Matthews; Herr Pischek, Signori Brizzi, Correlli and Mecatti; the instrumentalists, Signor Sivori, M. M. Rousselot and Leopold de Meyer, and Madame Dulcken. We need hardly observe, that the main interest of the concert rested with M. de Meyer. We have not room to particularize in rotation the different performances of the morning. We may, however, select a few which call for some remark. Miss C. Davies gave "Swifter far than summer's flight," from J. W. Davison's "Vocal Illustrations of Shelley," cleverly and with point. Sivori played an exceeding clever composition of his own most marvellously, the difficulties of which are beyond our pen critically to elaborate into explanation. Madame Hennelle sang, with music-like tact, Bel-

lini's "*Come per me sereno*" and Miss Matthews, with much taste, Benedict's sweet ballad "Scenes of my childhood." Rousselot executed a solo on the violoncello with the highest possible delicacy and finish, and was greatly applauded. The Misses Williams, in the first part, gave Macfarren's duet "We are two merry gipsies," with their usual unrivalled perfectness of union and intonation. In the second part, they introduced a new duet of Clement White's "Hope's early smiling," which bids fair, both as a composition and a vehicle for the peculiar voices of these young artists, to rival the popularity of "Tell, Sister, tell". It is, in our opinion, the very best thing Mr. White has composed, and interpreted by such singers is in the highest degree effective. What shall we say of Leopold de Meyer? We are almost fearful of venturing on remarks concerning his playing. The more we hear him, it is certain, the more he astonishes us. When he is first heard attentively, you feel a sort of thankfulness he has concluded, for the difficulties he surmounts are so astonishing you insensibly attribute their faultlessness either to some obliquity in your own judgment or to a particular happiness of the moment in the performer which can only occur once, and, as you are stricken with surprise and wonder, you would not dissolve what you think, though you do not acknowledge it, partly delusion. But as you hear and hear him again and again your confidence confirms your astonishment; for it is a fact, that they who hear him oftenest are the most amazed. The evidence of this is the breathless attention he excites in all our first rate pianists whenever he plays: and this feeling and estimation is confirmed more and more every day, so that Leopold de Meyer is unquestionably twenty times in greater repute, as a performer among musical men in England, than he was at the commencement of the season. This is standing and defying the ordeal. They who know the difficulties of the instrument, and the years of intense application it requires to become an ordinary good pianist, must better appreciate the wonders wrought from Meyer's fingers than the mass of listeners that roar at his thunders. We ourselves consider him the greatest instrumental marvel we have ever listened to. He played, for his first time, his *fantasia* from "*Semiramide*." He was encored, and played his *Lucia*. The first of these pieces is remarkably clever and exhibits some of the greatest impossibilities (that's the only word suited to De Meyer's playing—difficulties is too inexpressive) we have heard in his compositions. In one part, the air, from the opening of the overture, is distinctly sustained, while he plays arpeggio passages with both hands through the whole extent of the instrument. The applause was tremendous. He also gave his *Russe fantasia* with wonderful effect. In short, there is little left to the critic where there is every thing to praise, except to vary terms of adulation and reiterate opinions; and as we incline neither to monotony or tautology, we must give it up as an impracticable task to criticise Leopold de Meyer's performance until he leaves something to find fault with, or is surpassed by some one else in his *mirabilia*—both of which we place in the category of impossibilities. We understand M. de Meyer departs for America in the autumn. Nobody can doubt of the immense sensation he must create in Yankeeland.

R. R.

ROYAL ACADEMY OF MUSIC.

The fourth and last concert of the season was held on Saturday last, and presented several novelties in its scheme, the most *recherché* of which was a *Te Deum* from the pen of

His Royal Highness PRINCE ALBERT. Three *debutants* also added much interest to the entertainment. The programme, which we subjoin, was on the whole excellent, and some of the pieces deserving high praise.

PART I.

Overture to Blue Beard—(MSS.)	Walter Macfarren.
Aria—"Deh per questo." Miss Chapman. (<i>La Clemenza di Tito</i>)	Mozart.
Concerto in A flat—(1st movement) Pianoforte. Miss Johnson	Hummel.
Scene—"Hither this way." The principal parts by Miss J. Davies and Mr. Wetherbee. (<i>King Arthur</i>)	Purcell.
Song—"Lo here the gentle lark." Miss Hill. Flute obligato, Mr. Wells. (<i>Comedy of Errors</i>)	Bishop.
Aria—"Lieti voci." Mr. Bodda. (<i>Zaira</i>)	Mercadante.
Solo—(MSS.) Horn. Mr. E. B. Harper	E. B. Harper.
Quintet and Chorus—(MSS.) The principal parts by Miss Messent, Miss Romer, Messrs. Bloxome, Lister, and Bodda. (<i>The Castle of Otranto</i>)	H. Leslie.

PART II.

(By permission.) Te Deum—Composed by His Royal Highness the Prince Albert.	
Recit. & Aria—"Ecco il punto."—"Non più di fiori." Miss J. Davies. (Corno di Bassetto obligato, Mr. Wilson. (<i>La Clemenza di Tito</i>))	Mozart.
Concerto—Violin. Mr. H. Hill	De Beriot.
Spanish Villancico—"A las armas."	Seto di Puebla, A.D. 1520.
Adagio & Rondo—from Concerto in D. Pianoforte. Mr. T. Chantry	Mendelssohn Bartholdy.
Madrigal—"Sister awake."	Bateson.
Song (MSS.) "Ave Maria. Miss Duval.	Thomas.
Scene—from "The Interrupted Sacrifice." The principal parts by Miss Messent and Mr. Wetherbee	Winter.

Conductor, Mr. C. Lucas. Principal Violin, M. Sainton.

Mr. Walter Macfarren's overture is highly commendable, displaying great musician-like capabilities and a facile management of his orchestra, in which we could trace the master-teaching of his brother. It was much applauded, and throughout the room there was but one feeling as to its merit. The work from so young a hand gives great promise of future excellence. Miss J. Davies and Miss Chapman, in their respective songs, acquitted themselves most creditably. The former especially pleased us in Mozart's exquisite aria. Hummel's concerto is a very fine composition, and was excellently performed by Miss Johnson and the band. Purcell's "Scene" is miserably poor, and had better have been omitted. As exercise singing, perhaps it may not be out of place in a concert of this kind. It afforded no satisfaction, and elicited no applause. Bishop's hackneyed song is a trial for a soprano voice, and Miss Hill rendered it efficiently. Mr. Bodda should eschew such unthankful efforts as Mercadante's rambling cantatas. They please nobody—and instead of showing the qualities of a really fine organ, they but bring out the incapable or uneducated parts of his voice, and force the hearers into comparisons in no wise useful to the singer. We fear the pernicious tendency to create Italian singing in England has crept into the Royal Academy. Mr. Bodda has a very splendid baritone voice, but his frequent adherence to the Fornasari school, will, if persisted in, destroy his *cantabile* singing, for which he seems more befitted by nature, than for the florid and the efflorescent. Mr. Harper was too nervous in his first appearance, to warrant us in more than a criticism of surmise. He plays with ease, and when his confidence is restored, we think he will play with power. Mr. Leslie quite pleased us in his workmanlike quintet and chorus. It is, indeed, a composition of very great merit, and the chorus

is particularly effective. It is one of the best first things we have heard at the Academy for a long while. The *TE DEUM* of His Royal Highness Prince Albert, was listened to with great interest. It promised well in the commencement, but fell considerably off towards the close. We must not, however, expect Beethovens in Queen's Consorts, and it is only fair to allow a quantum of merit, even in the attempting a composition of this kind, especially from one whose pride of place and power might naturally lean him to employments of a different nature. If Prince Albert be not a first-rate musician in accomplishment, he is, at least, a thorough one in desire and feeling. Mr. H. Hill's violin performances was, decidedly, the feature of the concert. He played with mastery and judgment, a delicacy and purity of tone that won the admiration of the audience. Doubtless his teaching availed him much, and here in the space of a few months he comes out all but a most finished violinist from the hands of M. Sainton. Let us hear no more of the cant of foreign indoctrinations in our native schools. We are certain Mr. H. Hill would have remained for years under the instruction of many teachers, and then not have come out with the same display of artistic style and method he did on Saturday. The wisest step the committee of the Academy ever undertook was the placing M. Sainton in its ranks. M. T. Chantry played Mendelssohn's delicious movements from his concerto very finely. The Spanish "Villancico" is utterly worthless; and Bateson's madrigal indifferent. Miss Duval gave the "Ave Maria" with admirable expression. The composition has great merit. The extract from Winter's opera was not well chosen. The whole of the first part is very trifling and tedious. The final chorus is, however, fine, and somewhat redeemed the insipidity of the opening. The concerted pieces were excellently rendered, and the principals, especially Miss Messent, who is equally at home in all music, gave the most general satisfaction. So ends the public efforts of the pupils of the Royal Academy of Music for 1845. The room was densely crowded, and His Royal Highness the Duke of Cambridge, who was present during nearly the whole of the concert, seemed to take the greatest possible interest in its progress.

S. M.

MR. G. A. OSBORNE'S CONCERT.

(From the Morning Post.)

There was a crowded and brilliant audience on Tuesday morning in the Hanover Square Rooms, to welcome and applaud this talented pianist and composer. Mr. Osborne is an Irishman by birth, but for many years past has resided in Paris, where his reputation stands deservedly high. Mr. Osborne made us acquainted on Tuesday with his third pianoforte trio, in E minor, a masterly composition, displaying a fund of vigour, fancy, and ingenuity. He sustained the pianoforte part himself in brilliant style, and was admirably seconded by Sivori and Rousselot on the violin and violoncello. The trio was loudly and deservedly applauded. Mr. Osborne also played a caprice for piano solo, a composition of considerable cleverness, calculated to show to the best advantage his entire command of the instrument, and his acquaintance with the modern school of mechanism. A new duet for piano and violin, by Osborne and De Beriot, also a work of great merit, was superbly played by Sivori and the composer. These compositions must raise Mr. Osborne very high in the estimation of his brother artists in England, and his playing ranks him among the best existing

pianists. His school is the true one, leaning rather to the beautiful and classical than to the surprises dependent on mechanical dexterity. Beethoven's "Kreutzer sonata" gave Mr. Osborne an excellent opportunity of showing how well he comprehends and executes music of a lofty and imaginative nature. The violin part was excellently sustained by the energetic Sainton, who shared with the pianist the zealous greetings of the audience. The vocal music was entrusted to the wonderful Dorus Gras, the characteristic Pischek, and the impulsive Eugenia Garcia—not to forget Mrs. Hampton, sister of the concert giver, a charming and graceful ballad singer, and Mr. Grattan Cooke, who is rapidly gaining public favour as a vocalist. These eminent artists gave some of the popular compositions of Rossini, Curschman, Halevy, Auber, Lindpainter, and Benedict, with great success. Signor Brizzi, whom we have inadvertently omitted, took part in a duet from *Guillaume Tell* with Pischek most efficiently. M. Jules de Glimes conducted in his usual musician-like style.

(An original and detailed account in our next.—Ed. M. W.)

ADDRESS TO PARENTS AND GUARDIANS.

By J. L.—x.

"Considerations must be—considered."

OFTEN when wandering solitary through the throng of the metropolis, or the more silent streets of some country towns, I have exclaimed (what I have even reduced to an especial formula)—*O Britain! how beauteous are the youth of thine!*" I beheld—I think oftener than in any other country—proud maidens, rose-skinned, tender-eyed, full-bosomed, adolescent with fairy, sun-like looks, full-chested, full of energy, life, and goodness. Such are to be found here, every where—in the highest schools and institutions, formed, perhaps, artificially; in the lower, nay the lowest, ranks—poured out by that bountiful Him, who formed man after His own image. And do you believe, my respected countrymen,* that Catalini, Sontag, Grisi; and, on the other hand, Paganini, Lizst, Lablache, Sivori, &c. are, or were, any thing more in their youth, than persons conspicuous for their personal or individual appearance, be it in expression, or originality, or handsomeness. We have *nowhere* to grapple with angels, demi-gods, or the like; but throughout history, persons distinguished for their acquirements, were also so for their exterior or bodily qualities. The English language is very significant in this respect, and by saying "she, or he, is such a *fine* woman, or man"—we not *only* allude to mere bodily or material fineness, but to that of character, mind, soul. Our sacred history is strangely replete with exemplifications of our assertion, and whilst Moses was saved from death for his beauty, it is even said of the child Jesus, that he "increased in wisdom and stature." But we must not be understood, as if we intended to *dishearten* any one, upon whom Nature had not impressed its outward stamp of predilection. The only real distinction is a *well-organized*, or an *ill-organized* child. The latter will *not* so easily (but there are exceptions *even* in this case) accomplish any thing superior; and parents ought to choose for such, trades or professions (!) which merely demand

common acquirements. The *well-organized* may very soon, if external circumstances or some adventitious impulse be at hand, work out his internal (and then assuredly also his external) qualities; and we find that this is about all distinguished personages, *something* which marks them from among the general race of men.

But our present address is directed to those parents or guardians, who have healthy, handsome, spirited youth belonging or entrusted to them; of such, there are a million in this country. The higher classes may *make* legislators, officials, clergy, out of them, just as they please. But we beseech the middle and humbler classes, to think oftener than they seem to do, that "*the trade (profession) of a musician is an elevated, a worthy, an enviable one.*" To this, however, we have alluded in a preceding essay. Now let us resume and sum up our above assertion, in saying that Catalini, Grisi, Sontag, Lablache, Paganini, and so on, had (when children) no breast-plates, as it were on their foreheads;—stating "This will be the *great* this and that." No such thing. If there was any thing particular about them, it was, most probably, that they were *well cut out*, handsome, spirited, easy-hearted children. Miss Sontag (now Countess Rossi), we had occasion to often see her from her twelfth or fifteenth year, and a sweeter, childish-looking, handsome girl could not be. And why should you, whom Providence has intrusted and gifted with equally charming and talented children, not seek out for them (oftener than has hitherto been the case), an elevated, a worthy, an enviable career of life. We say, furthermore, that hardly one great musician has sprung from the *higher* ranks of society—the position of a Gluck, Handel, Bach, Haydn, Mozart, or Beethoven, does not seem worthy *enough* of this aspiration. With the female artists, especially the singers, however, there is another *especial* reason for this anomaly. An instrumental concertist *may* be a sickly, gingerbread man—although we hardly recollect any: but a female vocal concertist *must* be woman of strength, large chest, and energetic constitution and frame. Thence, most of the great female singers have sprung from amongst the humble uncorrupted population of villages or small towns.

In the south of Europe, especially, every one almost sings, if not from notes, at least from the impulse of heart and bosom—the *muleteer* crosses the paths of the Alps singing, the harvest, the vintage, nay, every rural or domestic work is performed singing. Would *our* country were to follow in the same wake. But to return to the children. Thus the sprightly Carlotta, the buoyant little Fernando, performed their first labors in their fathers' garden, the vineyard. Soon, however, the sagacious *maestro di Scala* is on this track, then the singing-masters of some neighbouring petty cathedral, and thus on the slopes of the Alps and Appenines, voices are formed, which subsequently astonish Europe, enchant royalty, and every human being whose breast is not without feeling. And why should England—foremost in so many departments of human improvement—not progress in the same way? The answer (*hitherto* given) was, and almost yet is, "we are not a musical people." Neither was there any, until circumstances and the impulses of *pushing* men made them so. There is, moreover a great deal of prejudice and stale notion in all those matters. Beethoven and Germany are, with most Englishmen, *identical* ideas. Now, Mr. Schindler, in his last work on Beethoven, says, that you must *not* hear Beethoven in *Germany*, but in the Conservatoire of Paris; but if he had heard the performances of an

* Our contributor is no Englishman by birth—still, we trust, we may not gainsay his inclination calling himself so.

open orchestra, under the leadership of Mr. Coote, he would, perhaps, have said something else. But we will adduce an argument for our projected "*popularization of music*," which, accustomed and *indulgent* as our readers are to our occasional sallies, may still surprise them. We have, in this essay, strongly connected music with corporeal (bodily) qualities. And we find, strangely indeed, that the persons who now occupy and share the throne of this empire, are persons conspicuous for their external appearance and *love of music*. What can music, what can the country, expect from such a rare combination of combinations? We have, therefore, we say, a monarch, who is most anxious for *any* possible improvement of the people—we have a ministry, who comprehend and know that they *must do* something important in every branch of national improvement—we have a legislature, in fine, who cannot but follow and yield to such powerful impulses. What the lovers and adorers of music in this country require is, that a (*musical*) Lord Rosse, or Marquess of Northampton (viz. £20,000. a-year men), should elevate his energies, to this far more important radius of national welfare, than specks in the moon, or whole wilderness of weeds or beetles, or a whole mount of Phrygian (*frigid?*) marbles.

But we revert, in conclusion, to our countrymen—the parents of gifted children. Do the great bulk of parents know, that there is a lack of performers in every department of the art? Do they know that many of our vocalists must hurry, on the same evening, from one concert to another? Do they know that the choruses, even in the first theatres, are very insufficient?† Do they know, in fine, that tendency or *rage* after music is so great, that we have now but *one* theatre of note, all other places being transformed into Operas, and that even the Haymarket trades in music. And as £ s. d. is of *so much* importance, as it relates to the important prayer, "Give us this day our daily bread"—Do these parents believe, that their dear ones, in being brought up to the musical profession, will ever lack that bread, as long as they be true to art, to principle, to themselves? Surely, they will not. Are parents aware that there are in our theatres and promenade concerts, lads of fourteen years old, who play second parts, at the rate of twenty-five or thirty-shillings per week; and that there are one or two of extreme youth, who play the first parts at, perhaps, three or four pounds per week? And does any person believe that these youngsters, however talented, would have derived the same emoluments, if brought up to any trade, or even been clerks, &c.? But we will not exceed reasonable limits, so conclude our papers. If we have said *well*, we have said enough; if *not*, far too much.

Musings of a Musician.

BY HENRY C. LUNN.

"Why these are very crotchets that he speaks;
Notes, notes, forsooth, and nothing!"

SHAKESPEARE.

No. XXVI.

CLASSIFICATION OF MUSICAL TALENT.

The duties of a musician, in the present state of the art, are so extremely vague and undefined that it is almost impossible to say what the term really means. Doctors and lawyers have a distinct course of study to pursue; and, in the exercise of their vocations, are

† "*Des voir pourrier*," as our neighbours in Paris call them.

never called upon to do that which has not been included in their preliminary education. The one is employed to protect the health—the other the wealth, of this public, and the fact is duly recognised and acted upon. But who shall positively mark out what is meant by the appellation "a musician"? He may be a composer, an orchestral performer, an organist, a quadrille player, a theoretical master, or any thing, in fact, which relates, in the remotest degree, to the science: indeed it was only the other day that, in passing a street-band, consisting of a clarinet, a harp, and a most indefatigable trombone, a boy ran past me, calling, in ecstasy, to his companion "Come along Jim—here's the musicians!"

Thus we find that the term, being common property, is seized upon by all who can, in any way, identify themselves with the art; just as a man, who lives within a mile and a half of a fashionable square, invariably contrives to mention the circumstance upon his private card.

But the term "musician," although, in my opinion, strictly signifying a person who has *studied music*, has been so completely perverted by the force of habit, that I am inclined to direct my present observations to the more aristocratic one of "professor of music," which, although continually used on the shining brass plates of various metropolitan street-doors, has really no more decided meaning than the one we have just discussed.

A "professor of music" is popularly understood to mean a thorough master of every thing connected with the art, from playing a quadrille, to composing a symphony. If he have written a song every body is astonished that he cannot sing it; and if he have composed an instrumental work, they are equally astonished that he cannot play it: indeed if a person with a decided genius for composition be not able to *play*; or another, with natural gifts for instrumental performance, be not able to *compose*, it is lucky indeed if they be not both looked upon as profoundly ignorant of the science which they mutually profess.

From the mere want, therefore, of some mode of classifying musical talent, we are continually led into numberless absurdities. The composer, in order to preserve his character for a knowledge of every thing which he may be called upon to exhibit, is compelled, instead of cultivating his natural genius for composition, to study two or three instruments, and, in many cases, to make a miserable attempt at vocalization; whilst the instrumentalist, for the same reason, is forced to waste his time in writing a string of passages, which he dignifies with the name of "a composition," and which he invariably plays, in preference to the standard works of his more gifted musical brethren. By this course of proceeding the talent of each individual is forced out of its legitimate channel, and many are effectually prevented from ever attaining a high rank in the art which they have chosen.

Thus, no distinction being made between composers, instrumentalists and vocalists, it is obviously better, in the present day, for a professor of music to do a *great many things*, than to do *any one thing* well. Songs and instrumental pieces are therefore written by every man who can put a note to paper; and, as there are many reasons, besides their intrinsic musical excellence, why they should sell, it very often happens that, whilst the composer of undoubted genius, is pining away his life in an obscure country town, many individuals are spending a merry time, in the metropolis, by supplying the music shops with every thing they wish for: it is true that *melody* is rare in these compositions; but, as Dr. Kitchener has already shown us a mode of making plum-puddings without plums, there is no reason why we should not be enabled to make fashionable songs without subjects; and indeed, as it frequently occurs, that these writers are employed by publishers to adorn the thoughts of others, I would suggest that the cards of these would-be professors should run thus—

"Mr.

PROFESSOR OF MUSIC.

Music shops supplied, wholesale or retail, with compositions, warranted not to excite the nerves.

N.B. Ladies' and gentlemen's own materials made up."

But, although I have said that the present state of music amongst the public at large has generally the effect of forcing its professors to embrace many portions of the art for which they are totally unfitted, there can be little doubt that, whilst every individual who lives by the exercise of his musical talent is compelled to have recourse to *teaching*, as a means of subsistence, nothing like rationality on the subject can ever be arrived at. Persons eminent in literature are enabled to maintain their position by the legitimate use of the creative genius with which nature has endowed them. If a man, for instance, have produced a first-rate work, he is known to the world as an *author*, and does not usually find it necessary to instruct little children in spelling in the intervals of his literary labours; such a prostitution of his

powers could never be endured by his admirers:—imagine Shelley opening a school—or Wordsworth teaching English grammar, whilst the one is writing "Queen Mab" after school hours, and the other planning his poem of the "Excursion." The idea can scarcely be conceived by any one without a smile at its absurdity; and yet to this very absurdity is the English composer of the present day reduced: no matter what may be the amount of his genius—no matter by what compositions he may have immortalised himself—to live, he must teach children to play on the piano forte or to warble the last new ballad; whilst his talents as a composer are seldom exercised, save in his private room after the fatigues of the day. The general diffusion of music amongst the masses is the only way by which these many evils can be remedied; and I feel convinced that any professor who refuses to admit this fact is not only an enemy to the art, but actually the suicide of his own interest. Before the intellectual efforts of any individual can become duly appreciated the desire for specimens of his talent must be *felt amongst the people*; and, when once the taste has been created, there is little fear of its dying a natural death.—The composer is now what the author was; and, as literary men emancipated themselves from the chilling effect of mere class patronage, so may the musician throw off the fetters which now cramp and confine his energies, and come forth a recognised idol of the people. With the rising generation then rests the choice, and, by their united endeavors, may the art be advanced or retarded.

W O M A N,

By GEORGE J. O. ALLMAN

Oh! ye are rays of light
Life's path adorning,
Oh! ye are gems of Night,
Pearls of the morning.

Oh! ye are sunny beams,
Gilding our pleasures,
Ye are the sweetest dreams
Memory treasures.

Oh! ye are joys of life,
Visions of gladness,
Spells that can banish strife,
Sorrow, and sadness.

Spirits, that hover nigh
When the heart's lonely,
And, with your gentle sigh,
Whisper joy only.

Oh! ye are beacons bright
O'er life's dark ocean,
Guiding our path aright
With your devotion.

Ye are as dews from Heaven
To the parch'd flowers,
Dear, as to earth at even
Are summer showers.

Oh! ye are voices soft
O'er the Night stealing
Music, that wakens oft
Gushes of feeling.

Oh! ye are strains that dwell
Long in the memory,
And in your spirit's cell,
True love will ever be.

Fountains of hope are ye,
Springs of affection,
Sharing with constancy
Gloom and dejection.
Happy indeed should be
Your ev'ry morrow,
Sheltered and ever free
From the world's sorrow!

Errata in Mr. Allman's last ballad, inserted in No. XXIV.

Line 1. for "lonely" read "lowly"
Line 13. for "Music" read "mine."

Original Correspondence.

MUSICA, V. MOLINEUX.

To the Editor of the Musical World.

London, June 15th, 1845.

Dear Sir,—

Mr. Molineux has descended from argument to rudeness, a sufficient proof, in my opinion, that he finds his position no longer tenable, but lacks the candour to acknowledge so. In spite of my "utter ignorance," I have never been so stupid as to expect Mr. Molineux to own himself in the wrong. He is, too evidently, the victim of a pet theory—a sort of twelve-equi-distant-key-note-system monomaniac—worshipping as truths the glaring falsities of his self-created, self-extolled notions. The strongest proofs, therefore, fail to convince him of his errors, and (even were it possible) it would be almost cruel to destroy a belief which raises him to such an elevated position—in his own estimation. Many may think Mr. Molineux's letters of great weight; they are, certainly, at times remarkably heavy, but I am still of opinion (for the reasons I have already given) that the enharmonic genera still exists; and I think that, Mr. Molineux, so far from having proved to the contrary, has (unintentionally) assisted in establishing the fact. In this opinion I am not singular, as it is entertained by men of sound musical information, and "corroborated" by nearly all theoretical writers—ancient and modern—excepting the author of the "system of concordant sounds," or "twelve-equi-distant-key-note-system." There is little to answer in Mr. Molineux's last letter, it contains no new facts—no new assertions, beyond the information that Euclid, Keeble, Kollman, Calcott, &c., &c., were dreamers—that there cannot be a musical ladder—that music is mathematics—that harmony is aerial arithmetic—that his "is the only true (and particular) explanation of musical harmony," &c., &c. The remainder consists chiefly of rude observations, such as "Musica" has no understanding, "Musica" has not a musical leg to stand upon, "Musica" is dull of apprehension, &c., which only tend to show that Mr. Molineux, alias J. M. X., is out of temper.

There are, however, two passages to which, with your permission, I will reply. Firstly.—Mr. Molineux says, "in the harmony from C, either D sharp, or E flat, or both, have a place in the chord from F, according to the choice of the composer," repeating in other words what he has already stated several times in his former letters, for instance, "in the harmony from F, G sharp, and A flat, are equally and interchangeably notes of the altered subdominant chord!! Again, "the notes D sharp and E flat are interchangeable, and sometimes concomitant in the subdominant chord in the harmony from C." Again, "It is no very uncommon thing in harmony for the augmented sixth note and the minor seventh note to appear together." I admit that it is "no very uncommon thing" for them to appear so, and that those notes are indiscriminately used, but I consider that they are so used *erroneously*. When the augmented sixth changes to the minor seventh, an enharmonic transition is effected, but, careless writers, and those who trust principally to the ear, finding no difference in the intonation of these notes on keyed instruments, are in the habit of writing them indiscriminately, and thus Mr. Molineux will often have the pleasure of seeing a dominant seventh resolved by ascending, or an augmented sixth by descending; progressions which appear highly satisfactory to that gentleman. The second passage to which I will reply, is the last in Mr. Molineux's letter, where he states that he thinks an apology necessary to a gentleman, who, he tells us, "having been a member of the Royal Society of Musicians for thirty-eight years, one of the first members of the Philharmonic Society, having been upon terms of friendship with all the heads of the profession, having written a great deal, and, withal, being of the same opinions as 'Musica' as to the enharmonic scale, ought to have been alluded to without irreverence." If any apology is due to this gentleman, (whom I have not the advantage of knowing personally, or by repute) it must be from Mr. Molineux, for so injudiciously quoting him in corroboration of his (Mr. M.'s) mistaken "notionalities."

The discussion of the enharmonic question has had the beneficial effect of proving the vast superiority the received musical theory has over the "concordant," or twelve-equi-distant-key-note-systems with which it has been attempted to supplant it. If by observing the utter inconsistency and insufficiency of those systems, we become more satisfied with that which at present prevails, it will be some compensation for the tediousness of the discussion. It has been my object to advocate the truth, or what I conceive to be the truth; if in doing so I have displayed such "dullness of apprehension," such "want of understanding," in fact such "utter ignorance," I only regret the cause has not been in abler hands; in which case, perhaps, Mr. Molineux would have still greater cause for his exhibition of vexation and mortification.

I am, dear Sir,

respectfully yours, MUSICA.

THE METRONOME AND PENDULUM.

To the Editor of the Musical World.

Dear Sir,

"Time" asks some questions about the Metronome and the Pendulum. The numerals on the Metronome signify the numbers of times which it may be arranged to beat in a minute; and the length of a free Pendulum, to correspond with that of the Metronome, may be found by twice dividing 138600 by the required number of beats.

Yours truly,
J. M. X.

To the Editor of the Musical World.

Study is like the heaven's glorious sun,
That will not be deep search'd with saucy looks.

SHAKESPEARE.

My dear Sir,—

I am well acquainted with Bach's organ and clavier and harpsichord works, but should deem it a favour if "Musica" would point me out one of his compositions arranged for the organ and clavier. Bach admired the noble effects of the organ too well to attempt any such un-musician-like production. As for Rinck, he never exposed himself to the ridicule of the Germans by descending to arrange for the organ and pianoforte. Why, then, should "Musica" endeavour to justify British musicians at the expense of German musicians? Is this a specimen of "Musica's" "justice and liberality." If that gentleman cannot devise better means for the support of British musicians than by making false accusations against the Germans, I fear their's is, indeed, a bad case. There can only be two motives for arranging pieces for the organ and pianoforte, viz., either ignorance, or unbecoming avarice. It is quite impossible for those who are qualified to arrange for the organ, to be ignorant of the very different capacities of this noble instrument and the pianoforte. It is very un-musician like to humble any part of the art for the sake of a dubious pecuniary advantage. Mendelssohn was asked by one of our first publishers to arrange some pieces for both these instruments, and he, of course, emphatically declined, although a sum of money well worthy of his fame was offered to him for that purpose. His reason was simply that both instruments and music would be injured by such arrangements. I believe, Mr. Editor, it was you who informed me of this circumstance. It is disgraceful to a man holding any responsible position in this country, to descend to such meagre and destructive disarrangements of organ and pianoforte pieces. Thus far, then, "English organists are not infinitely superior to Germans," notwithstanding that German organists are likewise generally the schoolmasters of peasants.

Those points, which "Musica" could not understand, are not beyond the comprehension of a child. I, therefore, conclude that it was very convenient on the part of that gentleman to plead ignorance, and so will not discuss such questions with him. I hope, in the mean time, "Musica" will answer the following questions, and in doing so will acquit me of "illiberality and injustice," (particularly if he cannot answer them) inasmuch as he promised to be ever ready to reply to any questions I might put to him. What is the exact characteristic of an *alla capella* fugue? What is implied by a *melodious cadence*? I will pass over "Musica's" placing the two words "under Rinck," as they are purportless; and the various, what he considers cuts at me, and will conclude by hoping that he will extend a little of his avowed kind feelings for British musicians, (whom he cannot elevate by inculcating that fugues are musical fossils) to me, who am likewise a British musician, and I am as proud of my native country, as I am unenvious of becoming a *British musician*.

Apologising for the space which this letter occupies, although anxious to express my opinions respecting the unworthy arrangements of pieces which are intended for the organ and pianoforte, and it matters not who has done so, for no one can do themselves justice by it, or by arranging in close harmony for the organ; in this belief

I remain, very truly yours,

FRENCH FLOWERS.

PS.—A good violin performance without trickery is a great treat both to musicians and the public. So far as my judgment will allow me to form an opinion, I sincerely consider the Miss Milanollo's are not surpassed by any violinist in respect to purity and refinement of style and sentiment. On Tuesday last I heard in these young ladies' excellent concert, for the second time, the "Duo Concertante," for two violins, de "Lucie." The composition is worthy of observation, inasmuch as it can vie with any of the modern violin school of writing. I do not know which of the Milanollo's wrote this "Duo Concertante," but, if it be the production of either, or both of the young ladies, all I can say is, they should, at least, reap equal honours with their seniors in compositions for the violin. These young ladies are admirably well matched, inasmuch

as the difference of their styles adds great variety to their performances. Miss Therese Milanollo is all sentiment and delicacy; and her younger sister Maria is full of passion, energy, precision, and eloquence. The two sisters cannot be jealous of each other, inasmuch as their fame lies in the meritorious manner in which they carry out their own peculiar styles. If my opinion respecting these young ladies differ from that of some others, your readers may, at least, judge of my sincerity by the publicity I give it.

Review.

The Sequential System of Musical Notation, a proposed new method of writing music. By ARTHUR WALLBRIDGE. Second edition. (Simpkin, Marshall, and Co., 1844.)

The system of notation herein explained was first proposed to the public in a small pamphlet issued in 1843, and intended, as our author says, principally for distribution by post—through which medium it was sent to every journal of importance in England, Ireland, Scotland, and Wales. The second edition now before us appears in the form of a goodly quarto, and is the matured and detailed exposition of the plan. It is illustrated with five large lithographic plates, containing specimens in juxtaposition of the new and old notations.

Mr. Wallbridge commences his system by a description of the group of seven diatonic or twelve chromatic sounds, which he considers independently of either diatonic or chromatic arrangement, and calls a *sequence*. The fact of this division of the scale into "sequences" is that upon which the whole of the proposed notation is reared, and it is christened accordingly the "Sequential System." The chromatic arrangement our author calls the "elemental," because it contains the *elements* of all keys which are formed from it by *selection*, and the twelve sounds of which the sequence, as so disposed, consists, are named by him *one, two, three, &c.* up to *twelve*. As he requires also signs for these, which shall be totally independent of *place in a staff*, he obtains them to his hand by taking the Arabic numerals, 1, 2, 3, &c., corresponding with the above names—and altering slightly the concluding three of the series, 10, 11, and 12—so as to make each a single figure. These numerally specified sounds he calls "absolute" or fixed, and they appear in the Sequential Notation as *key notes* only. The notes of which a musical composition consists are written in the seven places of a staff of three lines, and are called *relative*, because they all bear relation to the key-note, and vary in *signification* (not in *place*) as the key-note varies. They answer, in fact, to the *tonic, supertonic, mediant, subdominant, &c.* of our present system. The difference of octave is expressed by difference in the form of the note, and sharps and flats are denoted by the notes leaning to the right or to the left. But notes in the Sequential System are only sharp or flat when they depart from the key—all belonging to the key are natural. Thus no keys are constructed with sharps or flats: a numeral answering to one of the twelve sounds of the "elemental" sequence is set at the beginning of the staff as a key-note, marked as major or minor, and the notes following it bear the same relation to each other and to the key-note, whichever sound of the twelve may be chosen as the foundation of the key. Transposition is, by this method, rendered a matter of infinite ease, and in combination with the new transposing pianoforte, not only would sounds be transposed at the will of the performer, but the notation itself. Mercier's invention would, with the Sequential System, be rendered a perfect method:

It will be seen that the Sequential System is utterly opposed to the notion of an enharmonic scale, and our author in the work before us falls foul of it most heartily. He denies that such a scale has any real existence, and asserts that musicians themselves, *in practice*, tacitly admit the same. His arguments on this subject are too lengthy to be transferred to our columns, but they are well worthy attention.

Having noted music in the foregoing fashion as regards its *pitch*, our author next proceeds to the department of *duration*. He is quite as radical in his projected reforms here as we have already shown him to be. He commences by forming a scale of *absolute* degrees of duration, which he says shall bear the same reference to *Maelzel's Metronome* that the scale of absolute sounds bears to *concert pitch*. It is signified and named, like the absolute sounds, by numerals. One of these, according to the velocity chosen for the composition, is set in the staff, and the degrees of duration following it are *relative* to it, as the degrees of pitch are relative to the key-note. These "relative quantities" are signified by a stem attached to the note, and one or two lines attached to the stem, which lines are either open, closed, or serrated. The *rests* correspond strictly in appearance with the notes which they answer to.

Mr. Wallbridge then attacks our numerous methods of marking time and reduces them all to two—*double* and *triple*—which are denoted by short horizontal strokes drawn under or over the numeral, which, as we have explained, marks the absolute degree of duration, and points out the velocity of the piece. The necessity for sometimes placing three over a triplet, and six over a group of six notes, is entirely obviated.

Such is a meagre—a very meagre sketch of the Sequential System. To understand it all properly the work itself must be perused, and as this is extremely moderate in price we earnestly advise each of our readers to procure it forthwith. Though diametrically opposed to all previous ideas on the method in which music should be written—the proposed method is explained so clearly that no moderately attentive student can fail to understand the author properly.

We have been deterred for nearly a twelve-month, by various circumstances, from noticing this work. It involves a speculation of too great importance to be discussed lightly, and from time to time we have promised our readers an ample essay on its aim and merits. But on due consideration we are compelled to be satisfied with a mere skeleton of its philosophy. Its argument, if *ever* it prevail, can only prevail perforce of time and obstinacy. No radical reform was ever recorded in history to have made its way in a day—and so essentially radical a reform as this, which must *un-educate* in order to *re-educate*, the vast body of musical artists *throughout Europe*, will require at least the eloquence of a Demosthenes, the energy of a Luther, the erudition of a Bacon, and the chivalry of a Quixote, to be combined in its author and champion. If Mr. Wallbridge be endowed with these qualities, eminently essential in the promoters of great reforms, he may hope with time and perseverance to make proselytes—who in their turn will make others—and so on till the Sequential System shall take sufficient hold of public opinion to make the discussion of its principles a matter of general interest. "Rome was not built in a day"—nor will the Sequential System prevail in a year—perhaps even in a century. However, if Mr. Wallbridge be imbued with the real spirit of martyrdom he will be content to aspire to the thanks of posterity when his ingenious and philosophical skill shall be properly appreciated. But with the applause of posterity in view, he must be satisfied to put up with the blind misappreciation of his immediate contemporaries—with but few

exceptions. He may share with all the great champions of reform the glory of a reputation after death—for he must not expect, even with the aid of sobriety, abstinence, exercise, hydropathy, and Parr's pills, to live long enough to witness the birth of his renown—but he must not grumble at partaking with them the contumely of the prosperous, whose interests his new system may assail—the fears of the ignorant, whose position his reformation may overthrow—the apathy of the mass who are ever indifferent to fresh inventions—and more than all, the envy of contemporary system-makers, who ever say their's is the best. If these things deter not Mr. Wallbridge, then is he entitled to all the honors of an inventor, a philosopher, a knight-errant, and a martyr. D.

Miscellaneous.

MUSICAL REMINISCENCES OF WATERLOO, AND THE CAMPAIGN OF 1815, inscribed to the British army by a lady. (C. Ollivier.) This composition is the undertaking of a lady whose relatives served in some of the most distinguished regiments, and who were engaged in those eventful scenes, which terminated by the final triumph of the 18th of June, 1815. The "Reminiscences" of these scenes have been wrought up into a descriptive and martial representation, exciting and truthfully illustrative. The whole *field* duty, or campaign "Life of a soldier," is represented in verse and melody. The General Assembly of the Allies in Belgium, opens with the March of the King's Dragoon Guards and German Hussars—then follow the Infantry, &c., King's German Legion, the Royals and Hanoverians, each corps represented by its particular march, under the distant cannonade. The first scene portrayed is the passage of the *Sambre*, by the French Emperor, and overthrow of the Russians at Charleroi. Other scenes follow in regular historical order, to perfect the close of the 15th. In the second day's series, *Quatre Bras* in all its glory shines out. In the songs there is one, "The British Guards," which may be sung by a prince, and gloried in by a private soldier! The name of the King of Hanover is at the head of the subscription list, and sixteen general officers, with the colonels and officers of twenty-seven regiments from the military patrons, and about one hundred and thirty of the nobility and private gentry.—(*Somerset County Herald*.)

MASTER R. HOFFMANN ANDREWS, a youthful pianist, whose reputation in the provinces stands very high, made his first appearance in London, on Wednesday, the 25th ult., at a concert given by himself, in Erat's Rooms. His success was most decided. The little pianist shewed prodigious mechanical facility in a fantasia by Leopold de Meyer; and a larger share of ingenuity and fancy, in some difficult variations in the "Carnival of Venice," composed by himself. He was honored by repeated plaudits throughout his performances, and may be fairly said to have established himself in the metropolis as one of the most rising of our young pianists. There was a good selection of vocal and instrumental music, entrusted to several performers of eminence, to aid the efforts of the gifted little beneficeaire.

MR. HENRY RUSSELL has announced one of his evening entertainments at the Hanover Square Rooms, the whole proceeds of which he will liberally place at the disposal of the family of the late celebrated Thomas Hood.

MISS BIRCH.—This talented and charming vocalist, one of the greatest ornaments of her profession, has departed for Milan, where she is engaged to sing during the ensuing season at *La Scala*. She was accompanied by Mrs. Birch and Miss Eliza Birch. Every English artist will drink her health, and wish her the success she so richly deserves, in a bumper.

MRS. HALDIMAND gave a concert on Wednesday evening at her splendid mansion in Belgrave Square, a numerous party of fashionables filled the rooms, which were arranged with great taste. The *artistes* were Madame Caradori Allan, Madame Schloss, and Miss Dolby, Herr Pischek, Mr. Allen, John Parry, and Giulio Regondi. The musical arrangements were under the direction of Mr. Brinley Richards.

MR. W. V. WALLACE'S CONCERT.—The Hanover-square Rooms were crammed on Friday night, at the concert of Mr. Wallace, a composer and pianist, who has lately acquired considerable popularity in England. Mr. Wallace played two *morceaux*, accompanied with grand orchestra—"Fantasia on Halevy's *L'Eclair*," and "Caprice on the *Cracoviense*"—of both of which we have, on a former occasion, spoken in terms of high praise. Mr. Wallace also introduced a nocturno, called *Le Reve*, and a brilliant *Valse de Concert*—compositions of great merit in their particular school. The first is a gem of melody, accompanied in the most finished style. Mr. Wallace's playing was remarkable for energy, surprising mechanical dexterity, and effective variety of expression. He was much applauded throughout. Besides the great attraction of Mr. Wallace's playing, the concert was excellent in every respect. M. Vieuxtemps, the celebrated violinist, was rapturously encored in the *Carnaval de Venise*, a performance the more interesting since it is the last for the present season in England. M. Vieuxtemps leaving this morning for Brussels. The vocal music was highly interesting; Pischek sang delightfully, and was encored in two of his popular German ballads. Signor Marras sang a charming ballad of Mr. Wallace's, "Le Reve," with exquisite feeling, accompanied by the composer, besides an Italian cavatina. Miss Dolby, for her exquisite interpretation of an aria by Mercadante, and a new MS ballad, by Mr. Wallace, "Can'st thou forget" elicited loud and unanimous applause. The ballad is effective, and the poetry, by Desmond Ryan, is in the best order of lyrical effusions. Madame Dorus Gras, in two of her brilliant *morceaux*, drew down the usual exclamations of astonishment and delight at her marvellous powers of execution. Signor Mecatti was highly successful in a cavatina from Donizetti's *Parisina*. Miss Hobbs and Madame de Garaude were the other vocalists. M. Jules de Glimes and Signor Visconti were the accompanists.—(The above is from the *Morning Post*. An original and detailed notice will appear in our next.—ED. M. W.)

VIEUXTEMPS left for Brussels, on Saturday morning, at eight o'clock. He will probably return to England in September.

ANOTHER PHENOMENON.—Master Robert H. F. Rippon, a clever little child, who is only eight years of age, and has received but twenty months' instruction on the pianoforte, gave a concert on Wednesday, the 11th ult., at the Town Hall, in Gravesend, with distinguished success. The "infant pianist" displayed execution and discernment surprising for his years, in several overtures and capriccios. He was assisted in the programme by Mr. T. Rippon, on the violin; and Mr. Rippon, on the violincello. We understand the little "phenomenon" will shortly make himself heard in London.—(From a Correspondent.)

MR. BRINLEY RICHARDS gave his first concert in London on the 20th of May, at the Hanover Square Rooms, under the patronage of H. R. H. the Duke of Cambridge, and His Grace the Duke of Newcastle. We regret that our notice has been so long delayed, but, from the crowded state of our columns we have been compelled to defer several others to the present moment. Mr. Richards has reason to congratulate himself upon the success of his first concert, which, considering the talent assembled and the brilliant and crowded audience which filled both room and orchestra, may be called one of the most successful of the season. The vocalists were Madame Dorus Gras, Mrs. Alfred Shaw, Miss Lucombe, Miss Steele, Mrs. W. H. Seguin, Miss Sara Flower, the Misses Williams, A. Romer, and Barrett—Herr Staudigl, Signor Brizzi, Messrs. Machin, W. H. Seguin, Weiss, Calkin, and John Parry. The instrumentalists besides Mr. Richards, were M. Vieuxtemps, Messrs. Richardson, Regondi, and Benedict. Staudigl sang with great spirit a bacchanalian song, written for him by Mr. Richards which was loudly encored. Miss Sara Flower received a similar compliment in a new canzonet by the same author, which she sang with great feeling, called "Lost Hope," the words by J. Marlin Crook, Esq. "The call of the Fairies," a trio for soprano voices, of which we have before made favourable mention, was charmingly given by Mrs. W. H. Seguin, Miss Romer, and Miss Steele. The first *morceau* selected by Mr. Richards to display his talent as a pianist, was a new *fantasia*, written by him for this occasion on themes from the *Bohemian Girl*. The piece is written somewhat in the styles of Thalberg and Herz, though it contained quite sufficient matter to justify our opinion of the composer as a cultivated musician. Two or three effective combinations were produced by the ingenious mixture of two or more airs played at the same moment. The finale consisted of a succession of octaves and double notes, played with the greatest rapidity, and producing by the introduction of one of the choruses in the opera, a most brilliant termination. The *fantasia* was unanimously encored. Mr. Richards, however, in acknowledgment of the compliment bestowed upon him, merely bowed. A Concertante Duet by Benedict, for piano and violin, gave great satisfaction. Vieuxtemps, who played the violin part, displayed all his wonted energy and mastery over the instrument, which he handles with such consummate skill. Mr. Richards ably seconded him, and delivered the variations with great brilliancy and certainty. The duet was loudly applauded throughout. The second part commenced with the well-known duet for two pianos by Thalberg upon "Norma," to which Benedict and Mr. Richards rendered justice. Miss Lucombe and Miss Sara Flower sang Richards' duet, "The Return," and the Misses Williams another new duet by the same, called "Autumn Evenings." Madame Dorus Gras displayed her extraordinary execution in one or two pieces, and Mrs. Alfred Shaw sang, for the first time, a light sparkling song, composed for her by Mr. Richards. The song is entitled "In the greenwood free." "The song of mercy," composed by Mr. Leslie, was given by Miss A. Romer, who possesses considerable talent and a good voice. Mr. Richardson in his solo on the flute, and Signor Regondi on the concertina, were highly applauded. We must not omit to mention Mr. W. H. Seguin's admirable interpretation of Westrop's scena—"Winter." Mr. Richards' ballad, "The Welsh Harp," afforded Mr. Weiss an opportunity for the display of fine voice, and an unaffected manner which won for him the plaudits of the whole audience. Mr. Benedict conducted with his well-known efficiency, and was ably assisted by Mr. Lavenue.

MR. WILSON gave his entertainment called *Jacobite Relics*, in Store Street, on Monday evening, to a very numerous audience. Several of the songs were encored, and the whole went off with enthusiasm. Mr. Wilson will give *Mary Queen of Scots* on Monday next, being his last performance but one of the present season. Mr. Edward Land is, as usual, the accompanist, and a better could not be found.

OUR OLD FAVOURITE BRAHAM is about to favour Cheltenham yet once again with a professional visit, and announces two concerts at the Assembly Rooms for the week after next—the first an evening performance, the second a morning one. We cannot for a moment doubt but that this announcement will be hailed with sincere pleasure by every lover of genuine English song.—(*Cheltenham Looker-on.*)

MR. MACHIN will give his annual concert in the Music Hall, Birmingham, on the 21st of August, for which he has engaged Madame Grisi, Miss Barrett, Signor Mario, F. Lablache, John Parry, and Benedict; who, with the exception of Miss Barrett, are engaged for several other concerts in the provinces, strengthened by the powerful services of the great Lablache, and ending on the 27th of September.

ORGAN PERFORMANCE.—Mr. E. J. Hopkins performed several compositions by Bach, Handel, Mozart, Haydn, Beethoven, Mendelssohn, &c., &c., on Monday evening, at Mr. Walker's organ factory, on a fine instrument built for Trinity Church, Nottingham; the attendance of professors and amateurs was very numerous, and the talent displayed by Mr. Hopkins elicited great applause.

TO CORRESPONDENTS.

CONCERTS.—Mr. Sterndale Bennett's—Mr. Moscheles.—Mad. Dulcken's and a host of others are in type and will positively appear next week. THE CHYROGYMNASI.—A "Fable" on the subject of this ingenious invention, by Mr. French Flowers, next week. CAMILLO SIVORI.—The biography of this eminent artist will form the leading article in our next number.

Advertisements.

M. JULLIEN'S SECOND CONCERT MONSTRE. FRIDAY, JULY 11, 1845.—In consequence of the immense preparations necessary to give, at the Second Grand Musical Congress, the same eclat as obtained at the First Concert Monstre, June 20, the Second Concert Monstre is POSTPONED, and will take place on FRIDAY, JULY 11; on which occasion great instrumental novelties will be produced, also several eminent artists from the provinces and the continent will arrive, in addition to the immense galaxy of instrumental talent at the First Concert Monstre. M. Jullien begs respectfully to draw the attention of musical amateurs to his announcements during the ensuing week, in which the arrangements pending will be advertised.

JUST PUBLISHED, PRICE 2s. 6d.

"IN THE GREENWOOD FREE,"

Ballad, sung by Mrs. Alfred Shaw, with great applause. The Words by Edward Gilbertson, Esq. The Music by

BRINLEY RICHARDS.

CHAPPELL, 50, NEW BOND STREET.

LAST NIGHT BUT ONE OF THE SEASON.

WILSON'S SCOTTISH ENTERTAINMENTS.

MUSIC HALL, STORE STREET, BEDFORD SQUARE.

ON MONDAY EVENING, JULY THE 7TH, AT EIGHT O'CLOCK,

Mr. Wilson will give his popular Entertainment of

MARY QUEEN OF SCOTS,

Condensed into one part: and, a selection of the favorite Songs of Scotland. The Doors will be opened at half-past 7, and the Entertainment terminate about 10. Pianoforte, Mr. Land.

PART FIRST, comprising Mary Queen of Scots, with the Illustrative Songs.—Death-bed Lament of King James—The Queen's Marriage—Carle, noo the Queen's come—The First Blast of the Trumpet—The Veteran's Welcome—The Last Lay of Chastelard—Tammie and Nannie—Oh weep, weep, ye streams. PART SECOND.—Over the Water to Charlie—There was a Lass, and she was fair—Up in the Morning early—O whistle and I'll come to ye, my Lad—Logie o'Buchan—Last May a braw Wooer cam down the lang glen—Hooly and fairly.

Tickets, 2s. Reserved Seats, 2s. 6d. Private Boxes for Six, 15s.; for Eight, £1.

"TELL, SISTER, TELL,"

DUET.

Composed expressly for, and sung with unbounded applause by

THE MISSES A. AND M. WILLIAMS,

The Words by DESMOND RYAN. The Music by CLEMENT WHITE.

Price 2s. 6d.

Published by PROWSE, C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, and to be had of every music seller in town and country.

SECOND EDITION, PRICE 2s.

"THE MAIDS OF MERRY ENGLAND,"

Composed and sung with so much applause at the concerts of the Distin Family by the composer, JAMES FERRING, is now published, and may be had of all music-sellers. N.B.—Persons in the country finding any difficulty in procuring this song may have it sent, post free, by remitting 2s. in stamps to the publisher,

Z. T. PURDAY, 45, HIGH HOLBORN.

JUST PUBLISHED, BY

MESSRS. R. COCKS AND CO., 6, NEW BURLINGTON STREET,

VALSE-MAZURKA,

BY F. NORTON ERITH,

TAUNTON.

To be had, on order, of all music-sellers, or of the author.

JUST PUBLISHED, Price 6s.

GRAND FANTASIA,

For the Piano Forte, in which is introduced

TWO NEW WALTZES AND GRAND MARCH,

BY J. COHAN.

The two waltzes are arranged to be performed thus:—the first alone, then the second alone, afterwards the two together, concluding with the two together in the left hand, while a brilliant variation is performed by the right hand.

"The introduction is very effective; the two waltzes are not only dance-compelling, but evince great excellence, combined with brilliancy, while the grand march, which constitutes the finale, is full of novel and striking ideas. This fantasia may take the foremost rank amongst those which have issued from Mr. Cohan's musical mint; it will prove a rich treat for the amateur, and a desideratum to the advanced student.—*Eva.*

ALSO,

GRAND MILITARY FANTASIA,

Describing the great moral Revolution at Athens.

"Brilliant and exciting."—*Musical World.* "An extraordinary effort."—*Eva.* "Treated with great taste."—*Court Gazette.* "The highest order of music."—*Age.* Rondo Brillante.—"A very original composition."—*Sun.*

London: Published by the Author, at his residence, 26, SOHO SQUARE, where may be had all the other compositions of Mr. COHAN, also his terms for lessons on the piano forte.

WANTED

THE FOLLOWING OPERAS OF MOZART, FOR PIANO SOLO.

(Haslinger's Edition.)

Don Juan, Idomeno, Clemenza di Tito, and Così fan tutte.

Apply to BOOSEY, AND CO., 28, HOLLES STREET, OXFORD STREET.

THE HARP.

MR. H. J. TRUST,

Professor of the Harp,

(Pupil of N. C. Bochsa) and recently Conductor of the Music and Harpist to the Italian Opera Company of the Haymarket, respectfully informs his friends and the public that he has returned to England to resume his profession as Teacher of the Harp. For terms apply at his residence, No. 30, NEWMAN STREET, OXFORD STREET. The highest references will be given.

MUSICAL UNION.

TUESDAY, JULY 6, at half-past two o'clock, for the BENEFIT of Mr. ELLA, the Director. Messrs. SIVORI, SAINTON, and the ARTISTS engaged this season at the Musical Union, will perform Spohr's Double Quartet in E, and Beethoven's Quintet in C, and Septet in E flat. Leopold de Meyer will play a solo on the piano. Fischek will sing new vocal music, accompanied by Benedict; and Beethoven's Elegy, Op. 118, for voice and accompaniment of stringed instruments, will be performed for the first time in England. Stalls £1. 1s. each. Tickets 10s. 6d. each. To be had of Messrs. Cramer, Beale, and Co., Regent Street.

MESSRS. WESSEL & CO.

Having since the dissolution of Partnership with Mr. Stapleton been actively employed in the Publication of new Works, solicit the attention of Professors and Amateurs to their highly valuable Catalogue, which it is their intention to continue to enrich with the names of authors of the highest standing.

PIANO, VIOLIN, & VIOLONCELLO.

- Series. No. 52. Fourth Trio, Op. 59, 12s. by **MAYSEDER**.
 51. Third Grand Trio, in A minor, Op. 124, 15s., by **L. SPONH.**
 50. Fifteenth ditto, Op. 167, 12s., by **REISSIGER**.
 49. Second ditto, Op. 123, 15s. by **L. SPONH.**
 48. First ditto, Op. 121, 13s. 6d. by **KALLIWODA**.

This Series contains all the best Trios by Reissiger, Mayseder, Hummel, and eighteen by Beethoven, not to be found in any other Collection.

The same TRIOS also for PIANOFORTE, FLUTE, AND VIOLONCELLO, arranged by J. CLISTON.

THE CROWN DIAMONDS.

The Overture and the whole of the Airs, for Piano Solo, and all the Vocal Music.

MUSARD.

- QUADRILLES AT VAUXHALL.**
 La Reine Victoria. La Tête de Bronze. Les Diamans de la Couronne.
 Catarina 2nd Set from ditto. La belle Fermière.

MENDELSSOHN.

Six Songs, Op. 57, dedicated to Miss Dolby, are now published *separately*, including the admired "Zuleika," and Three German Songs—No. 252, "On song's bright pliancy." 253, "All thro' the wood." 254, "Tis night."—Price each 2s. 6d.

MOLIQUE.

Twelve Songs, Op. 23 and Op. 25, expressly written for Wessel and Co.'s Series of German Songs, are published with translations by C. J. Riethmüller, among which is "Come dearest come," by **FRANZ ALBERT**. Dedicated to **FISCHER**.
 Op. 24, **GRAND DUO**, piano and violin, in A minor, ded. to **MOSCHELES**, 10s. 6d.

H. W. ERNST.

Grand Caprice and Finale sur "Il Pirata." Violin with Piano, Op. 16, 6s.
 Le Carnaval de Venise, Andante and Variations Burlesques sur "Cara mamma mia," Op. 18, 6s.

CHOPIN.

4me Ballade, Op. 52, 4s. 8me Polonoise, Op. 53, 3s. 6d. 4me Scherzo, Op. 54, 5s.
 2 Nocturnes, Op. 55, 3s. 6d. 9th Set of Mazurkas, Op. 56, 4s. 6d. La Berceuse, Andante, Op. 57, 2s. 6d. 2de Sonata, Op. 58, 10s.

CZERNY.

L'ART DE DELIER LES DOIGTS, Fifty Etudes pour le Piano. (These studies are intended to give freedom and extension to the fingers, being a continuation of his celebrated "Etude de la Vitesse." Op. 740. Price 5s. each Book.

THALBERG.

The two latest compositions are—3me **NOCTURNE**, Op. 51, (his) 3s., and a Grand Fantasia on the Grand March by Berlioz, entitled

L'APOTHEOSE DE NAPOLEON. (Op. 58) Price 6s.

J. ROSENHAIN.

"Bijou de Parisina." Divertissement for Piano, Op. 37, (his) 3s.
 Quatre Melodies Caracteristiques pour piano, Op. 37, 4s. 6d.

STEPHEN HELLER.

"LES DELICES PARISIENNES," for piano, Three Valses Elegantes, Op. 43, Op. 43, Op. 44, each 3s.
 "CAPRICE SUR LE DESERTEUR," Op. 41, 2s. 6d.
 Twenty-five Studies, Op. 45, intended as an Introduction to the Art of Phrasing, two books, each 6s.

. In addition to the foregoing works, W. and Co. have much pleasure to announce that Mr. WESSEL has just returned from Paris with a variety of MS. compositions by

CHOPIN, ROSENHAIN, STEPHEN HELLER,

PIXIS, THALBERG and **PANOFKA, LINDPAINTEUR, CAMUS, &c.**; and several sets of Waltzes and Quadrilles by

BOSISIO,

the most popular writer for Dance Music of the day. The above will be published without delay.

(Catalogues gratis.)

No. 67, FRITH STREET, CORNER OF SOHO SQUARE.

GREAT IMPROVEMENT IN COVERED STRINGS FOR THE VIOLIN.

Cordes de Violon de Paganini in real Silver.

JAMES DODD

STRING COVERER, of Holloway, having been entrusted with the secret for preparing these strings, as used by the late Signor Paganini, in his wonderful performance (by his only pupil, the Signor Sivori), now begs to offer them most respectfully to professors, amateurs, and the public at large, as a desideratum, uniting a softness and brilliancy of tone, surpassing every other string in present use, and as one of the greatest improvements in the art.

J. D. has also prepared 3rds and 4ths, Violoncello, on the same principle, with plated wire, which he can confidently recommend. Testimonials from the most distinguished British and Foreign professors may be seen at the manufacturer's.

May be had at Messrs. Coombs and Co., New Burlington Street; Purdy and Fend's, Oxendon Street; Monro and May, Holborn Bars; Turner, Poultry; and at the Manufacturer's, Image Cottage, Holloway.

LONDON**SACRED MUSIC WAREHOUSE.****RAVENSCROFT'S PSALMS,**

Just published, price 8s. 6d. richly bound, and tastefully ornamented with initial letters, &c.

A REPRINT OF ALL THE PSALMS IN RAVENSCROFT'S BOOK OF PSALMS, with introductory remarks, by the Rev. W. H. HAVERGAL, M.A. Rector of Saint Nicholas, Worcester, and Honorary Canon of Worcester Cathedral.

NOVELLO'S CHEAP MUSICAL CLASSICS.

The Series will contain a variety of established Classical Works, engraved in the best style, in longway music quarto size, with a separate Accompaniment for the Organ or Pianoforte. The Alto or Tenor parts are put in the G clef, for the greater facility of the general reader, and each volume will contain one work complete in itself. The time of each movement has been marked by the metronome, and the whole carefully revised by the Editor. No curtailments will be made from the original folio editions.

HAYDN.

A new and cheap Edition of HAYDN'S MASSES, at prices varying from 2s. to 6s. 6d., forming volumes 1 to 16.

MOZART.

A new and cheap edition of MOZART'S MASSES, at prices varying from 2s. to 8s. 6d., forming volumes 17 to 34.

SPOHR.

A new and cheap Edition of Spohr's Last Judgment, vol. 35, price 7s. 6d.

WEBBE.

MOTETS and ANTIPHONS. Vol. 36. Price 7s.

COLLECTION of SACRED MUSIC, as used in the Chapel of the King of Sardinia, in London. Vol. 37. Price 7s. To be continued.

SCHNEIDER.

A new Edition of SCHNEIDER'S ORGAN SCHOOL, containing instructions for playing the Organ, with numerous exercises for acquiring the use of the Pedals. Translated by **CHARLES FLAXMAN**, and edited by J. G. EMMETT. Price 12s.

STUDIES FOR PEDAL PLAYING, forming Chap. III. of the Complete Organ School. Price 7s. 6d.

CHORALS, SCALES, and EXERCISES, printed separately from the Organ School. Price 4s.

FORTY-EIGHT TRIOS for Manuals and Pedals Obligato; forming Complete Exercises for the use of the Pedals. Price 7s.

. This last work is not comprised in the School, to which work it may be considered as forming a continuation.

ELEVEN CHORALS, to illustrate page 42 of the School. Price 2s.

MENDELSSOHN BARTHOLDY.

THREE PRELUDES and FUGUES, with Pedals Obligato.

Op. No. 1, in E flat. Price 3s.

No. 2, in G minor. 3s.

No. 3, in D minor. 3s.

The whole of the Choruses from his celebrated Oratorio "St. Paul," arranged for four hands. In Three Books, each 6s.

BACH.

CELEBRATED FORTY-EIGHT PRELUDES and FUGUES, in all the keys, arranged as DUETS, for four hands, on the Pianoforte or Organ, by **HENRI BERTINI**. In Four Books, price 12s. each, or 48 Numbers at various prices.

LONDON SACRED MUSIC WAREHOUSE,

J. ALFRED NOVELLO,

69, DEAN STREET, SOHO, AND 24, POULTRY.

JUST PUBLISHED, PRICE 2s.

"ZION SHALL BE REDEEMED."

SONG, WRITTEN BY MISS G. M. STERNE,
THE MUSIC COMPOSED AND DEDICATED TO MRS. LANGDON,
BY J. F. FORSTER.

London: Published for the Proprietor, by C. JEFFERYS, 21, Soho Sq.

JUST PUBLISHED, THE FOLLOWING

NEW PIANOFORTE PIECES,

BY

HUNTEN, HERZ, BURGMULLER, &c. &c.

Fantaisie Arabe, by Francois Hüntén	3 0
Les Jeux Bleus—Grande Valse brillante, in the style of "Reine fleur sur son passage," by Burgmüller	3 0
Robert toi que j'aime, for pianoforte, by Chaulieu	2 6
Rondo élégant, from Giselle, by J. Herz	3 6
Rondo brillant, ditto	3 6
Fantasia on French Airs, by Rossini	4 0
Ditto La Sirène, ditto	4 0
Three favorite Airs, from the Enchantress, arranged by Chaulieu, each	2 6
Gems of the Enchantress, (beautifully illustrated by Brandard), by C. Glover	2 6
Woman's Heart, from Ditto (illustrated) Ditto	2 6

CHAPPELL, 50, NEW BOND STREET.

JUST PUBLISHED BOOK 1, PRICE 6s.

NOVELLO'S**STUDIES IN VOCAL COUNTERPOINT,**

Consisting of Rounds added to Canons, and other various parts added to the most Favourite Catches and other Cheerful Pieces of the good old English School of Composition. The new parts added, and the whole collection edited and cordially inscribed to the Members of the different Madrigal Societies, Glee Clubs, and other Vocal Meetings, where the tasteful practice of Part Singing is cultivated, by VINCENT NOVELLO. The first book contains the following 12 pieces: No. 1. Come honest Friends, Catch 6 voices.—2. I cannot sing, Laughing Round, 6 voices.—3. Now we are met, Catch, 6 voices.—4. Would you sing, Round, 6 voices.—5. Her partial taste, Round, 6 voices.—6. The debating club, Round, 6 voices.—7. All the earth, (in A) Round added to a Canon, 6 voices.—8. All the earth, (in B flat) Round added to a Canon, 6 voices.—9. Not unto us, Round added to a Canon, 6 voices.—10. Hallelujah, Round added to a Canon, 6 voices.—11. Hark the bonny, Round, 6 voices.—12. To the old long life, a Catching Toast, 9 voices.

London: Published by COVENTRY & HOLLIER, 71, Dean Street.

FRENCH NEWSPAPER.

L'OBSERVATEUR FRANCAIS.

A Journal of the Political, Commercial, and Scientific News of the Week: of Philosophy, Literature, and general information. Each number contains Articles on English and French Politics—News from all Countries—Judicial Reports—"The Wandering Jew"—"The History of the Consulate and the Empire"—A Review of Paris—Gossipings and Anecdotes of the Fashionable World—Reports of the weekly meetings of the French and other Scientific Academies—A Commercial Report—A Review of English and French Theatres—A Musical Review, and Miscellanies.

This Journal appears every Saturday, and in order to admit the most celebrated pieces of French Literature, it is enlarged, without increase of price, from sixteen to twenty-four pages, containing 72 columns of closely printed matter, equal to the contents of 288 pages, or 18 printed octavo sheets.—Price Sixpence, stamped for post. Orders received the Publishers, 344, STRAND, and by all Booksellers and News-vendors in the United Kingdom. The extensive sale of this Journal renders it an excellent medium for advertisements.

LE CARNAVAL DE VENISE,

With Introduction and Twelve Brilliant Variations, for the Pianoforte, and Lithograph Likeness of the Composer. Each variation is in imitation of the peculiar style of twelve celebrated composers, by Richard Hoffman Andrews, Jun., as played by him with the greatest success at various concerts.

The *Manchester Advertiser*, musical review, observes, "This being the composition of a highly-gifted musical genius, a native of this town, and now only thirteen years of age, we readily award our mood of approbation to it, as being a very effective and pleasing arrangement, which, nevertheless, requires a very skilful player to bring out its full effects. The lithographic likeness on the title-page is also very excellent. We hope our fair musicians will patronize this work, which we strongly recommend to their notice."

Sold at R. ANDREWS'S London Pianoforte and Harp Bazaar, 4, Pall-mall-buildings, Manchester.

JUST PUBLISHED, PRICE 2s.

"WE HAIL THEE, PRINCE ALBERT,"

GLEE FOR THREE VOICES.

Written and Composed for, and sung with great applause, at the Grand Anniversary Dinner of the Incorporated Society of Licensed Victuallers, held at White Conduit Tavern, on Wednesday, 5th of July, and most respectfully dedicated to His Royal Highness Prince Albert, as Patron.

London: R. BUTLER, 6, Hand Court, High Holborn.

JUST PUBLISHED.

Nos. 1 and 2 of

THREE GERMAN SONGS,

Sung with distinguished success by

MIDLE SCHLOSS.

The poetry by SCHILLER (with an English version). The music by HENRY WYLDE, Jun.

No. 1.—"The gloomy night is passed away," (*Vorkehrunden ist die finstere nacht*.)
No. 2.—"Fair as a spirit," (*Schön wie ein Engel*.)

IN THE PRESS.

No. 3.—"The oak trees bend," (*Der eich-wald rauscht*.)

MILLS, 140, New Bond Street.

O, DU GELIEBTE,

(THE EXILE'S RETURN.)

Duet by Nicolai, sung by Miss Birch and Herr Standigl, price 2s. The beautiful duet is enclosed at every concert.

The bachelors; the Melodists' prize duet for tenor & bass, by Charles E. Horn 2 6

Since life is but a span; ditto for ditto, by John Parry..... 2 6

Three German songs—No. 1, the mysterious serenade; No. 2, The chapel; 2 0

English version by Thomas Oliphant, Esq., both sung by Miss Dolby 2 0

The Standard Bearer, Home, & My heart's on the Rhine, sung by Herr Pischek 2 0

The above new songs and duets are just published at ADDISON AND HODSON'S Musical Circulating Library, 210, Regent Street.

TO GUITARISTS.

MILLAR'S SONGS.

Arranged for the Guitar, by Scholz and Sagrini.

"Lays of Child Harold"	Byron.
"My native land, good night"	Lady Bulwer Lytton.
"Lovely May"	T. Moore, Esq.
"The Seraph's Prayer"	Miss Isabella Browne.
"The Songs of Home"	Ditto.
"If haunted by some radiant dream"	E. Reade, Esq.
"The Peri"	Ditto.
"Italia Bella Italia"	Haynes Bayly.
"Go and roam through the world"	Anon.
"O sing to me"	Reynolds.
"Go where the water glideth gently over"	Anon.
"The Mariner's Home"	Anon.
"Loved Friend"	Anon.
"The Athenian Maid"	Byron.

As great complaints have been made of the want of words that may be given to pupils, the composer has published the above excellent arrangements of his songs, with the hope they may be of use to the instructor and pupil.

All applications will be attended to and a list of other compositions sent, on application to Mr. Millar (Teacher of Singing), 12, Old Sidney Place, Bath, or the songs may be obtained of D'Almaine, Chappell, Cramer and Addison, Boosey and Co., Ewer, &c.

THE ROYAL ALBERT PIANOFORTES,

Containing the Patent Transposing Action, lately invented by S. Mercier, of Paris. His Majesty and The Prince Albert have been graciously pleased to sanction this useful invention, and His Royal Highness has conferred the distinguished privilege of permitting these instruments to be called THE ROYAL ALBERT PIANOFORTES.

Particular attention is requested to the following points:—

I. The Strings, the Hammers, and the Keys are IMMUTABLE.

II. These instruments possess the extensive power of transposing any piece of music five semitones higher, and five semitones lower; thereby rendering many thousand musical works within the compass of every voice.

III. They contain the new compass of six octaves and three quarters, or eighty notes.

IV. The Transposing Action can be applied to Grand, Semi-Grand, Piccolo, and all kinds of upright Pianos; and it can be added to instruments already made.

V. As the Strings of these Pianofortes are not shifted, they are not liable to get out of tune.

VI. They are sanctioned by above TWO HUNDRED AND FIFTY Members of the Musical Profession.

Prospectuses with Lists of Prices and full particulars may be obtained of the Patentee, or forwarded by post; also, "Remarks on the Royal Albert Pianoforte," by William Hutchins Callcott, (price 2s.) by post, 2s. 6d. ROBERT ADDISON, Patentee and Maker, by Special Appointment, to Her Majesty the Queen, and His Royal Highness the Prince Albert, 210, REGENT STREET, London.

MR. W. H. CALLCOTT'S NEW WORK.

Just Published, price 2s. Dedicated by special permission to H. R. H. Prince Albert.

REMARKS ON THE ROYAL ALBERT PIANO FORTE.

containing the Patent Transposing Action, invented by S. Mercier, of Paris; showing its importance to the musical Public, the Profession, and the Science. By WILLIAM HUTCHINS CALLCOTT. Printed for Robert Addison, Patentee and Maker, by special appointment, to Her Majesty and The Prince Albert, 210, Regent Street.

London:—Printed by George Nichols, of Earl's Court, Leicester Square, in the County of Middlesex, Printer, at his office in Earl's Court, Leicester Square, aforesaid and Published by George Parkes, at the "Musical World" Office, 60, Dean Street, Soho; where all communications for the Editor are to be addressed, post paid: City Agent, W. Strange, Paternoster Row. Thursday, July 3, 1846.